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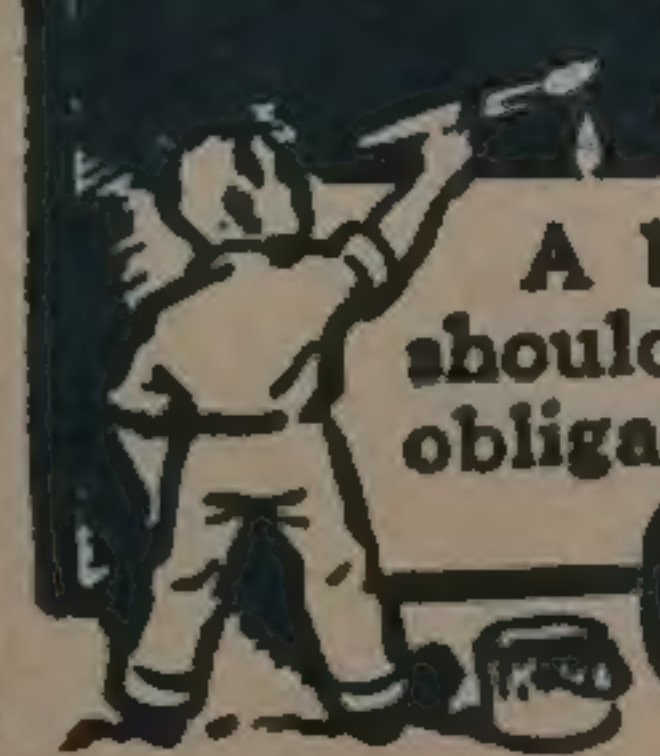
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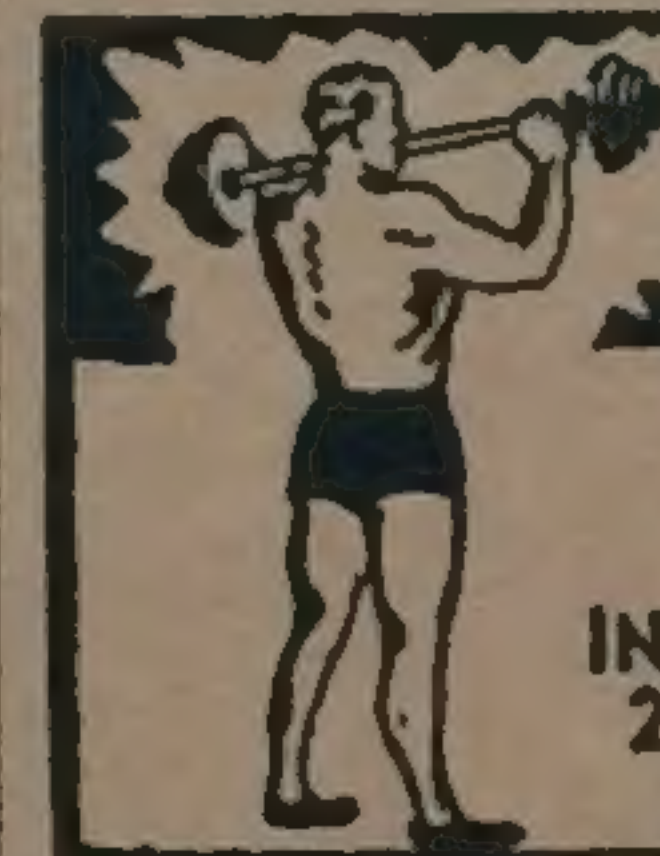


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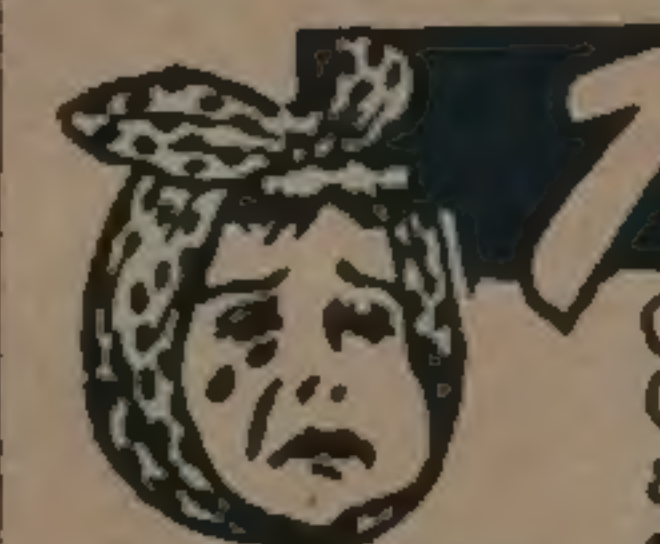


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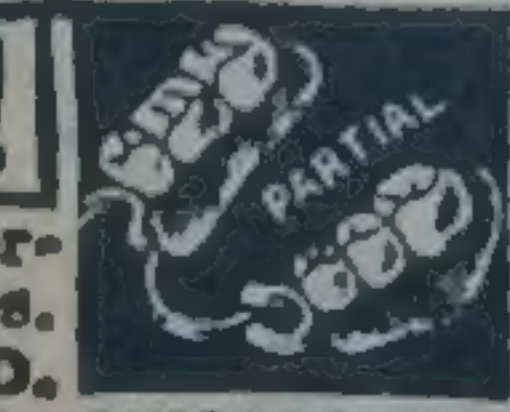


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LIFE'S MYSTERY WHY DOES IT HAPPEN?





YEAH, ADS!

You could say no normal stiff on the street pays too much attention to how ads are put together and you could be right.

Except an ad once came pretty close to costing me my life. One ad. One life. It doesn't seem like much of a bargain. But it's the kind of deal I make every day. The kind of deal I get paid to make. The kind of deal I like to make.

I'm **Scott Gothic**, private eye.

The caper started when everything else does in the City of the Angels: Saturday night, late.

Freddy, one of the delivery boys over at Andresen Typographics—you've probably seen the little cars with the big logos cruising your neighborhood; they're everywhere—brought in a hot job to the Melrose location.



Nothing new in that. Andresen Typographics stays open longer than a tenor's mouth just so they can handle rush work. They run a full three shifts at Melrose and three shifts apiece at the Sixth Street and Orange County shops.

But this piece of work came equipped with a special message for the boss, **Stanley Morison**.



Turns out it was no ordinary job. Not that any job ever is over at Andresen. No, this copy was more than hot. It was secret.



The layout for an ad for a product for a market for huge profits and creative prizes. Still, nobody was breathing hard about it...yet.



All of a sudden, **Stanley's** phone rang. He said hello. It rang again. He picked it up.

On the other end of the blower was **Friedrich Poppl**, the owner of **Tabula Rossa** Advertising, Incorporated, Worldwide.

Stanley and **Friedrich** are tighter than minus leading on account of his account with Andresen. They set everything **Poppl's** agency needs setting, and that's plenty. But **Poppl** had more on his mind than a chin wag session.

He had a problem.



Tabula Rossa had been turned into a shambles sometime earlier in the evening. Maybe it was the rats, trying to hunt up the odd morsel of Brie. Everybody's trendy at these big agencies. Or maybe it was rats on two legs, after that special ad.



And when the alarms went off at the Sixth Street and Orange County branches of Andresen, **Stanley Morison** knew what to do.

He called me.



I was busy watching the air in my office work up enough courage to disturb my choice collection of aging

cigarette ashes, so I hightailed it over to Melrose.

Late as it was, things were busier than the IRS on tax day. I guess that's how Andresen Typographics meets all those deadlines. I settled



myself in to a warm cup of java when the old janitor, **Mac Stencil**, mosied over. There wasn't much for his broom to push, so he decided to bend my ear for a spell.



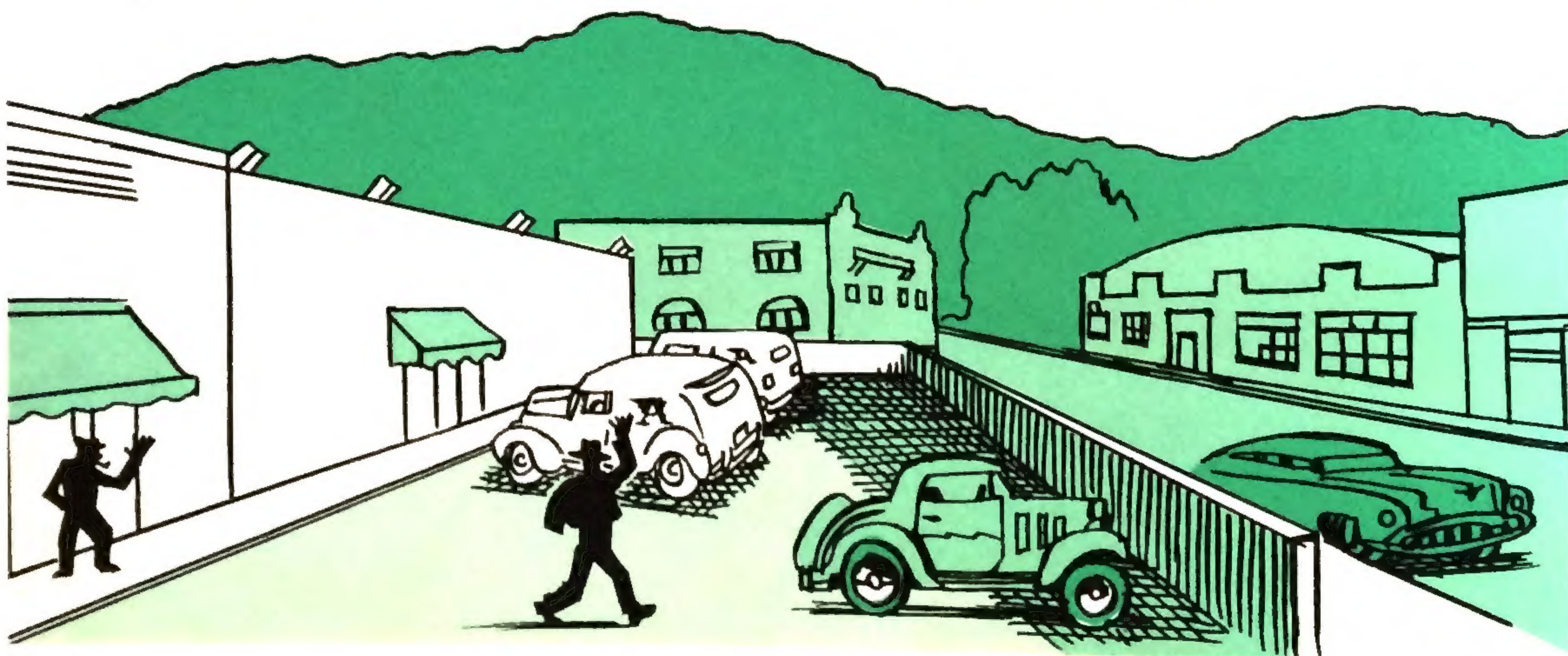
He gave me the skinny on how Andresen Typographics got started. Way back in 1887, a guy named **Thormond Monsen** set up a stand that became the biggest type house in the United States. This was in Chicago. Well, **Monsen** must have known one end of a font from another, because his proofreading techniques and other innovative wrinkles spread to the whole industry. Now, 100 years later, his great-grandkids own and operate Andresen Typographics. Type's in this family's blood, said Ol' **Mac**, and I believed him.



Only thing was, morning had arrived about the same time as the end of the yarn, and my eyelids were drooping like an egg from a tall chicken.

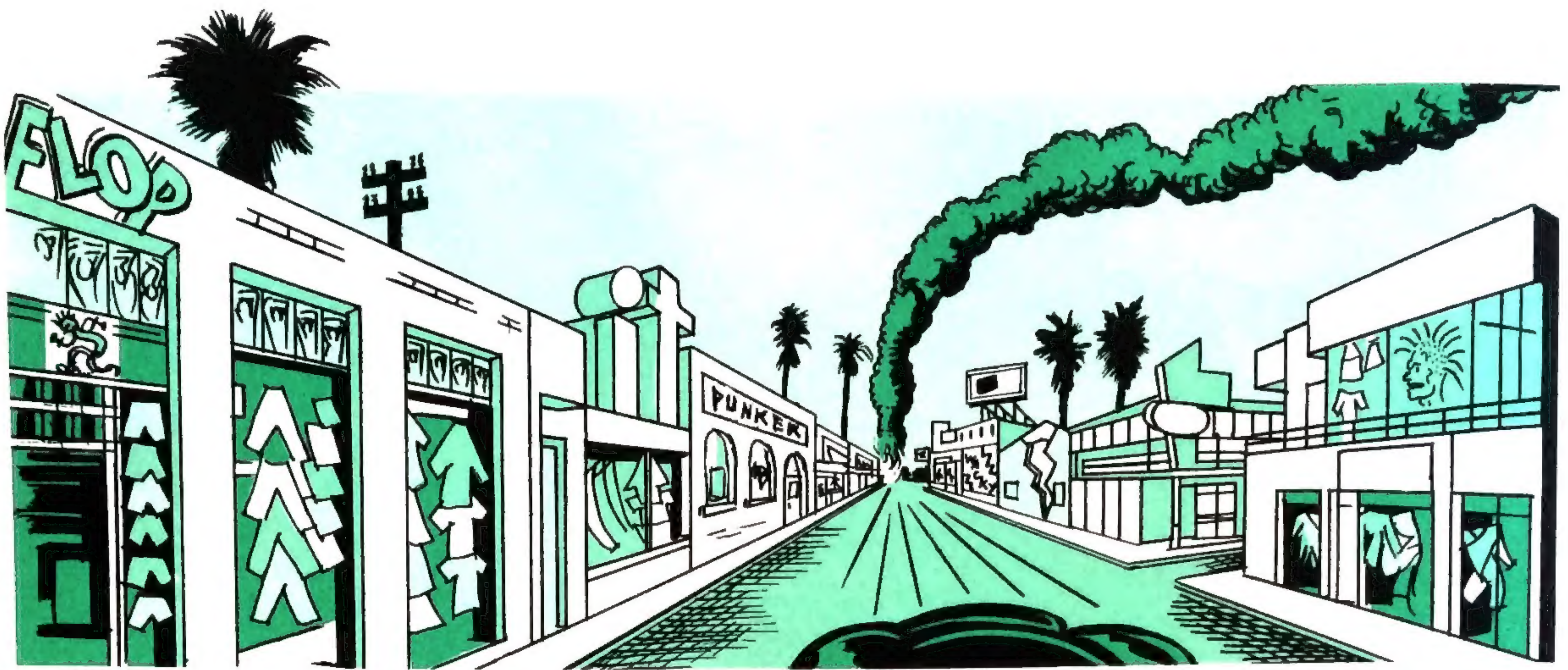
Besides, nothing had happened. Except about seven million words getting set to match the way they were spec'd and proofed to match the way they were written.

I said my goodbyes to **Mac** and headed into the typical quiet of an L.A. Sunday a.m., a morning as smooth and soft as a mink toilet seat.

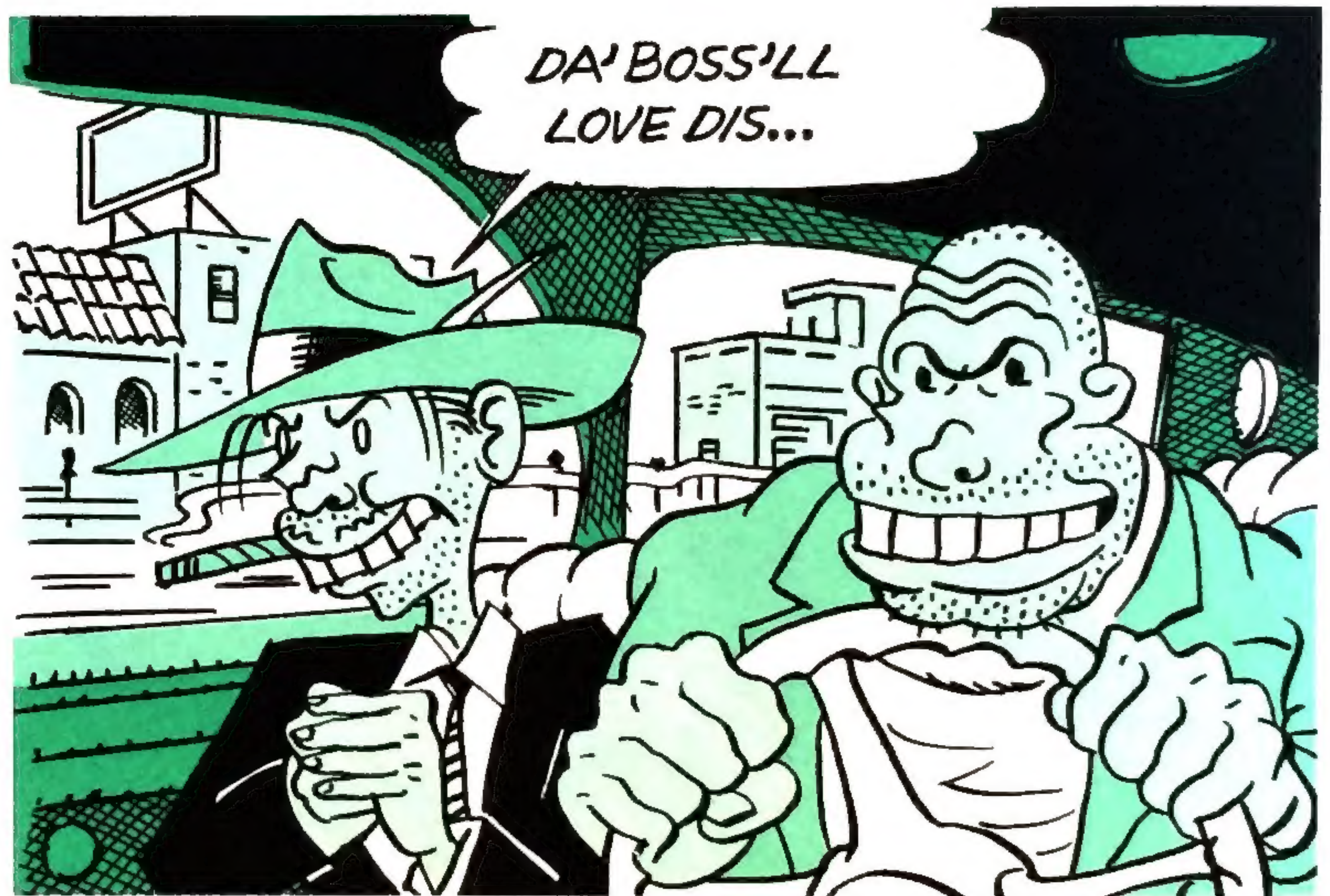


When suddenly...





Two goons had tried to make me and my car look like the window display of a Melrose clothing store. A lot of people in this burg, including six ex-wives, might want to run me off the road for sport, but this was serious.

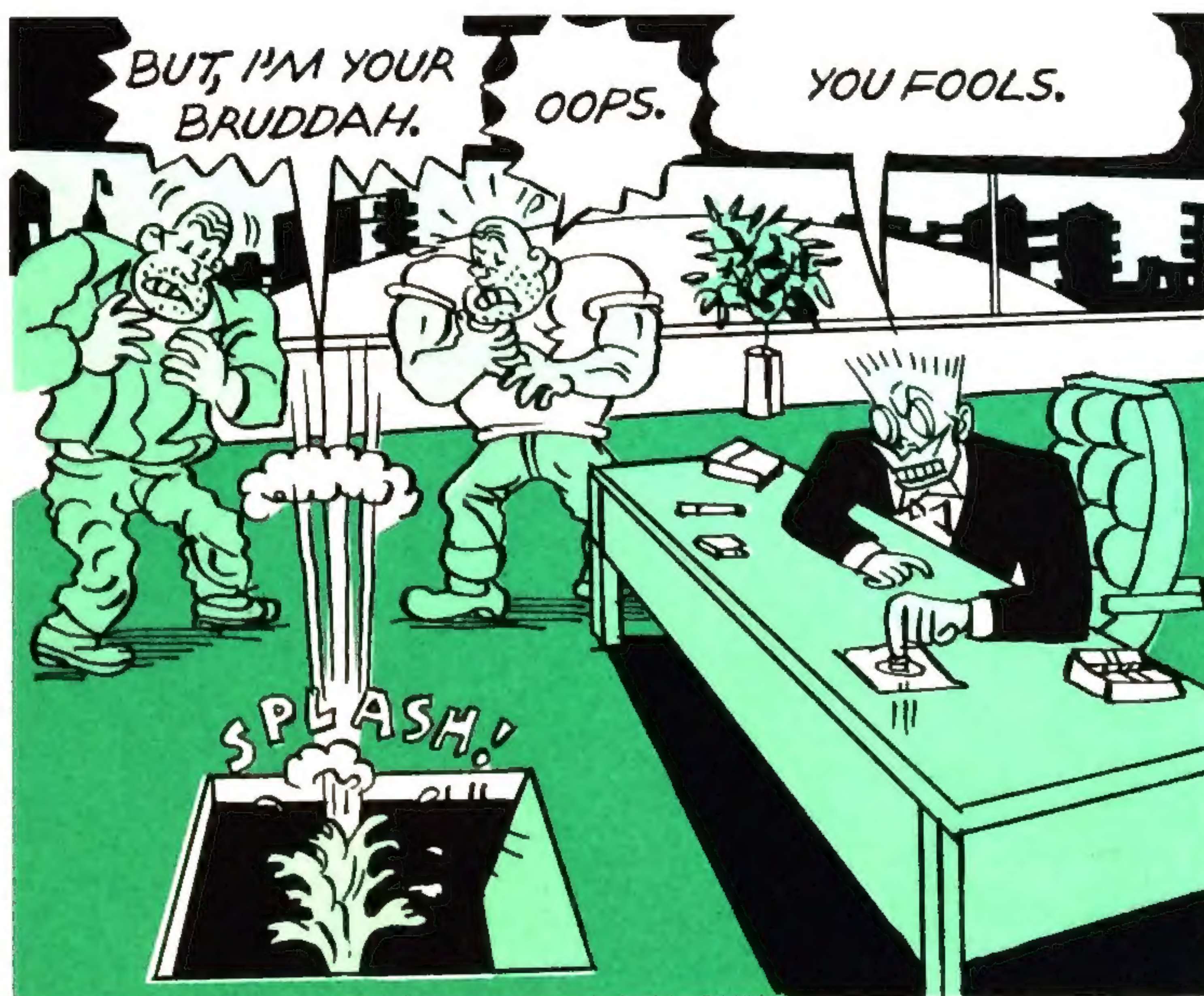


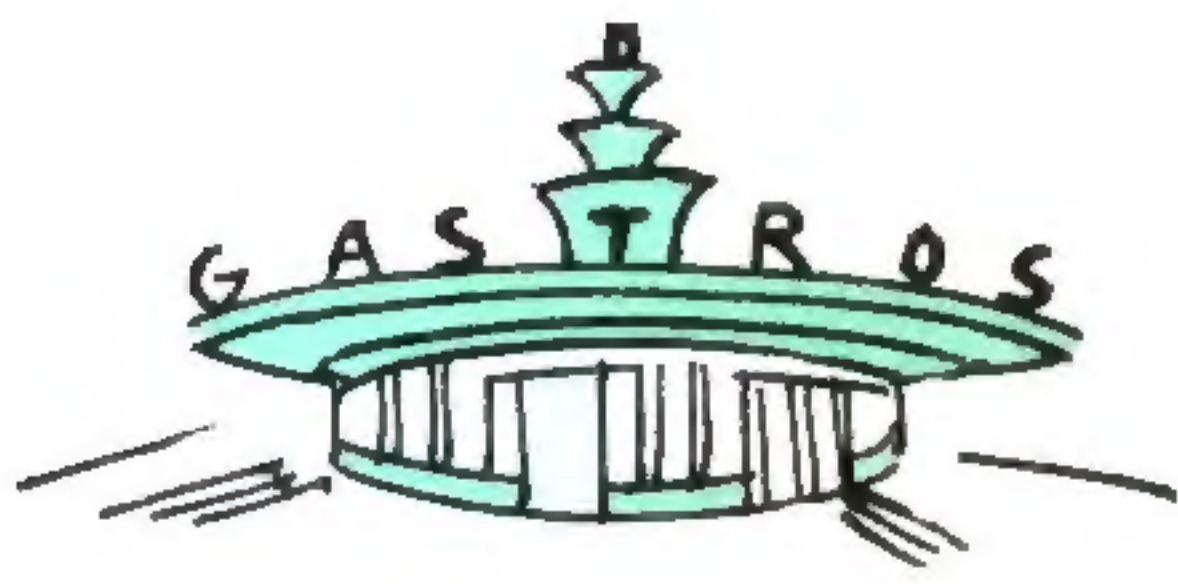
I didn't know it at the time, natch, but they were after the ad. They had been sent by an unspeakably evil speck of slime named **Günter Gerhard Lange**, an account exec at a flashy agency called Snowham, Stallom, Cheatam and Billum.





Günter wanted the ad, the account, the whole enchilada. And he was none too pleased when his ensemble of walking chuck roasts came back without it.





Meanwhile, I was nursing my wounds and a cup of joe over at Gastro's... when she walked in.

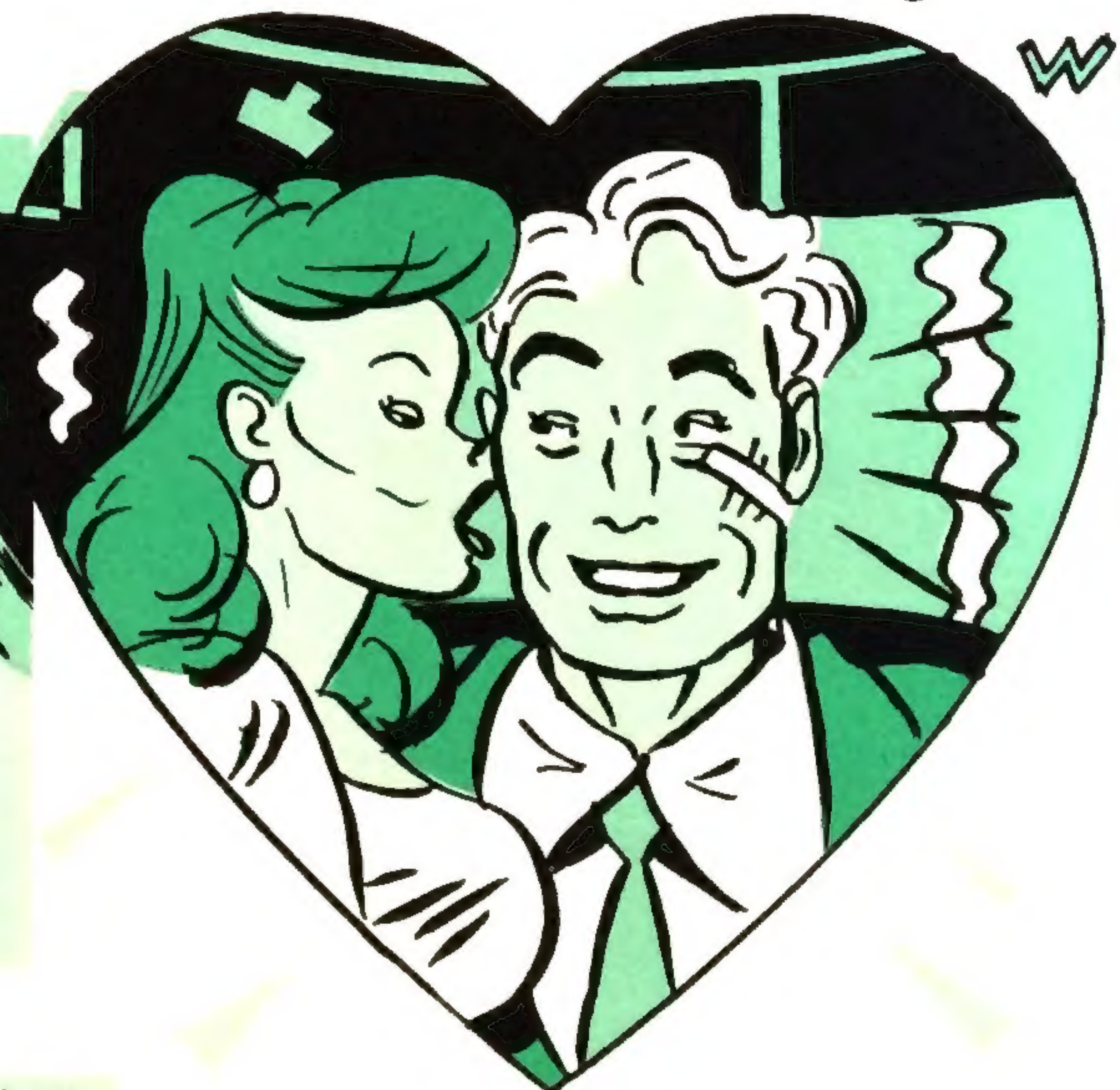


Her face wasn't much. Unless your taste runs to perfection. Her legs didn't deserve a second look. If you could still breathe after the first. And there was nothing



condensed about the rest of her body, either.

We chatted in that way people do after one of them has almost been killed in a car crash. She lit my cigarette and gave me her name. It was **Aurora Snug**. It fit. We made a date for later.





When I got back to the office, I saw the joint looked like a family of cyclones had just thrown a wild party. My stuff was everywhere. That was the last



thing I noticed for quite a while. Somebody hit me harder than...hell, no guys got a head for similes when his own is on the desk.

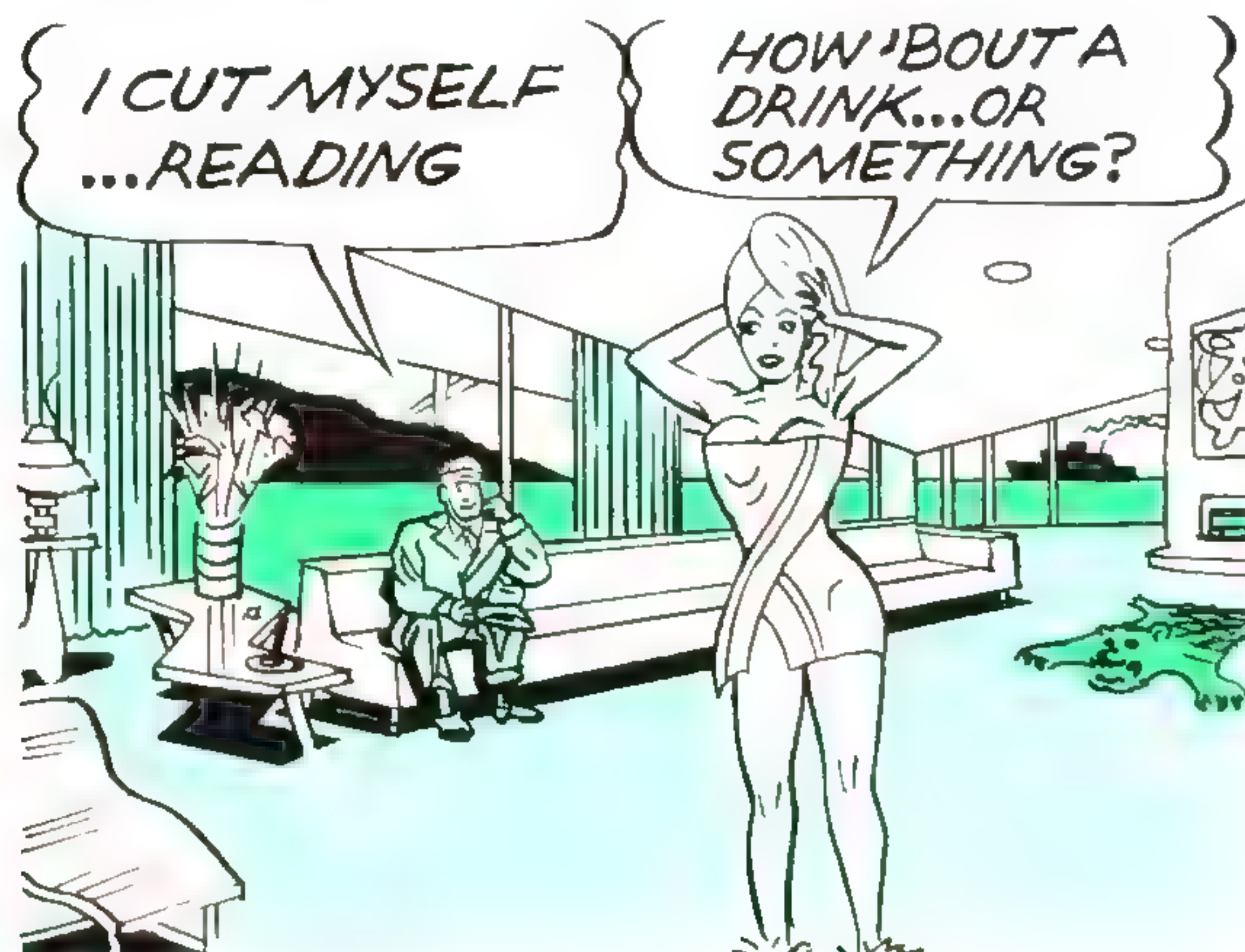
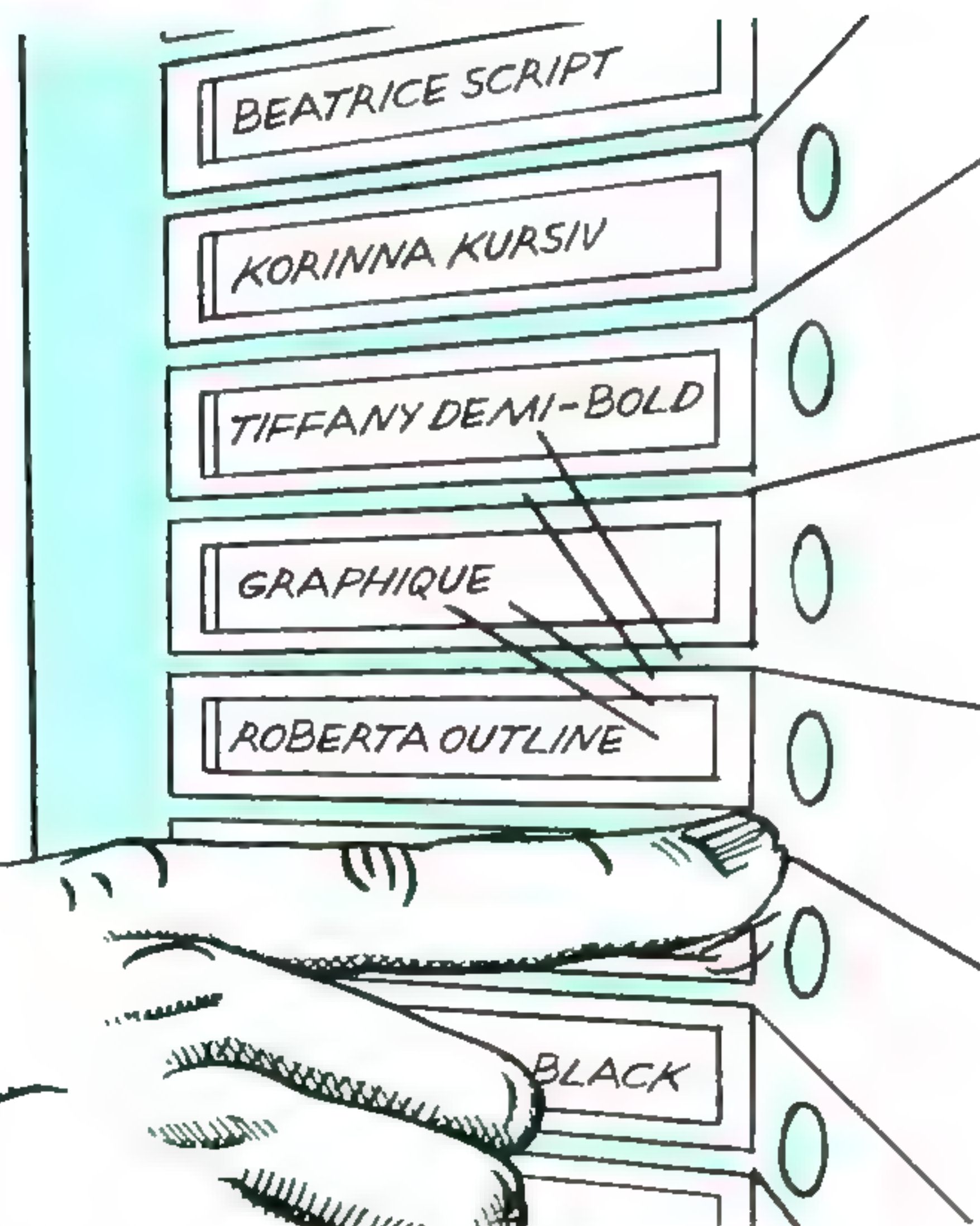
Everything circled. When I came to, I saw that whoever it was hadn't been satisfied with beating me up. They had gone and stabbed my hat. With a warning.





A hole in my hat. Another lump on my noodle. I figured I deserved a break today; **Aurora** was just the break I wanted to take.

She looked as impossibly dreamy as a deal in the movie business. She coo'd over my head. I nearly passed out again when she mentioned she wanted to change into something a little more informal.



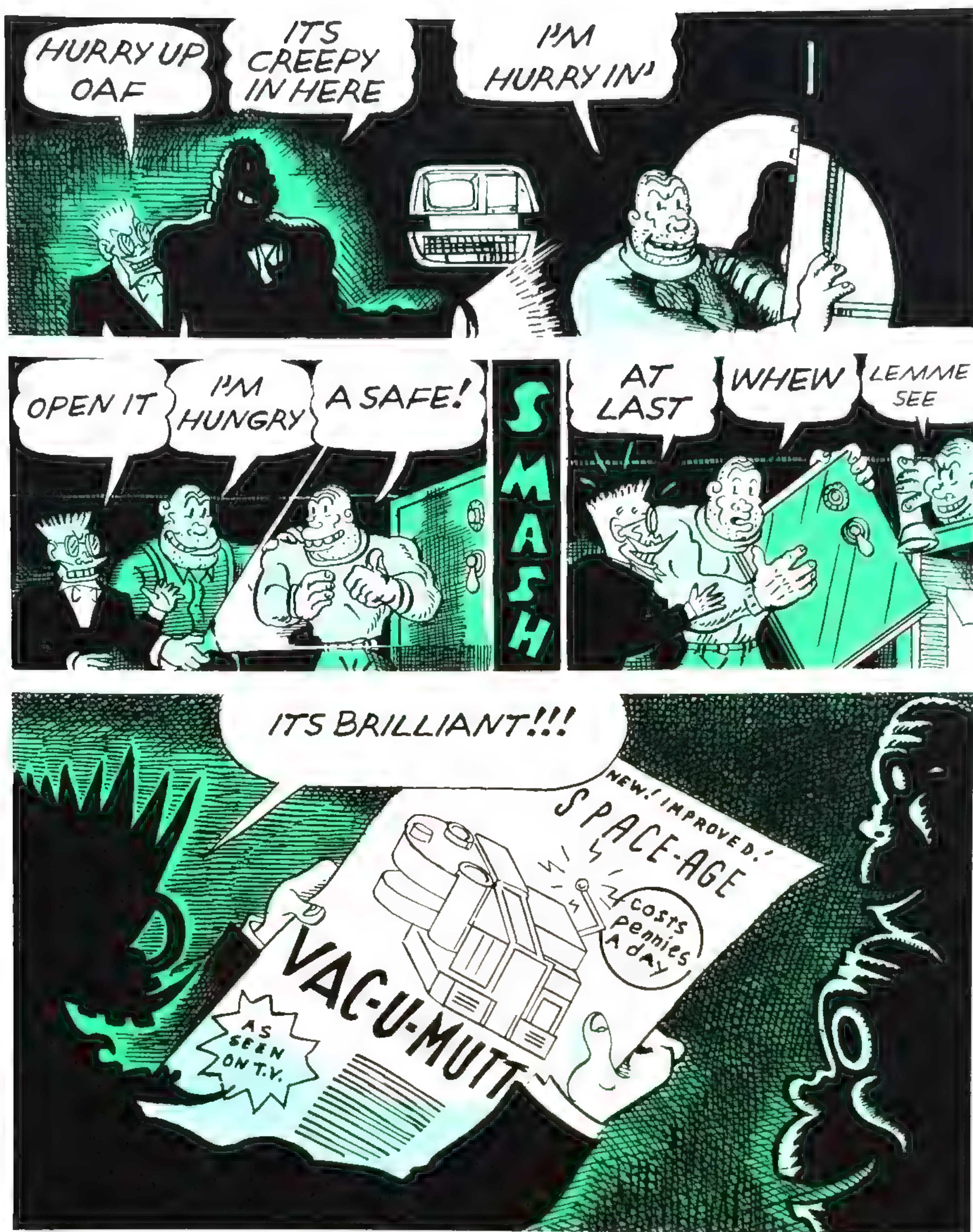
I needed a butt to steady my nerves. I stuck a stogie in my mug and picked up a book of matches lying on the table. I noticed the inside cover.

I got as jumpy as a Chinese gymnast. Then I got sicker than a Natalie Wood joke. Then my heart started racing like a jogger on speed.

It all jelled: the ad, Andresen Typographics, the hired baboons, Aurora.

The whole scam.
I flew the love nest but quick.
I had to get to Andresen!!!





On Melrose meanwhile, **Günter Gerhard Lange** and his four rats were breaking into Andresen Typographics...

...and they had their copycat paws on the ad!!

What an ad!!!!

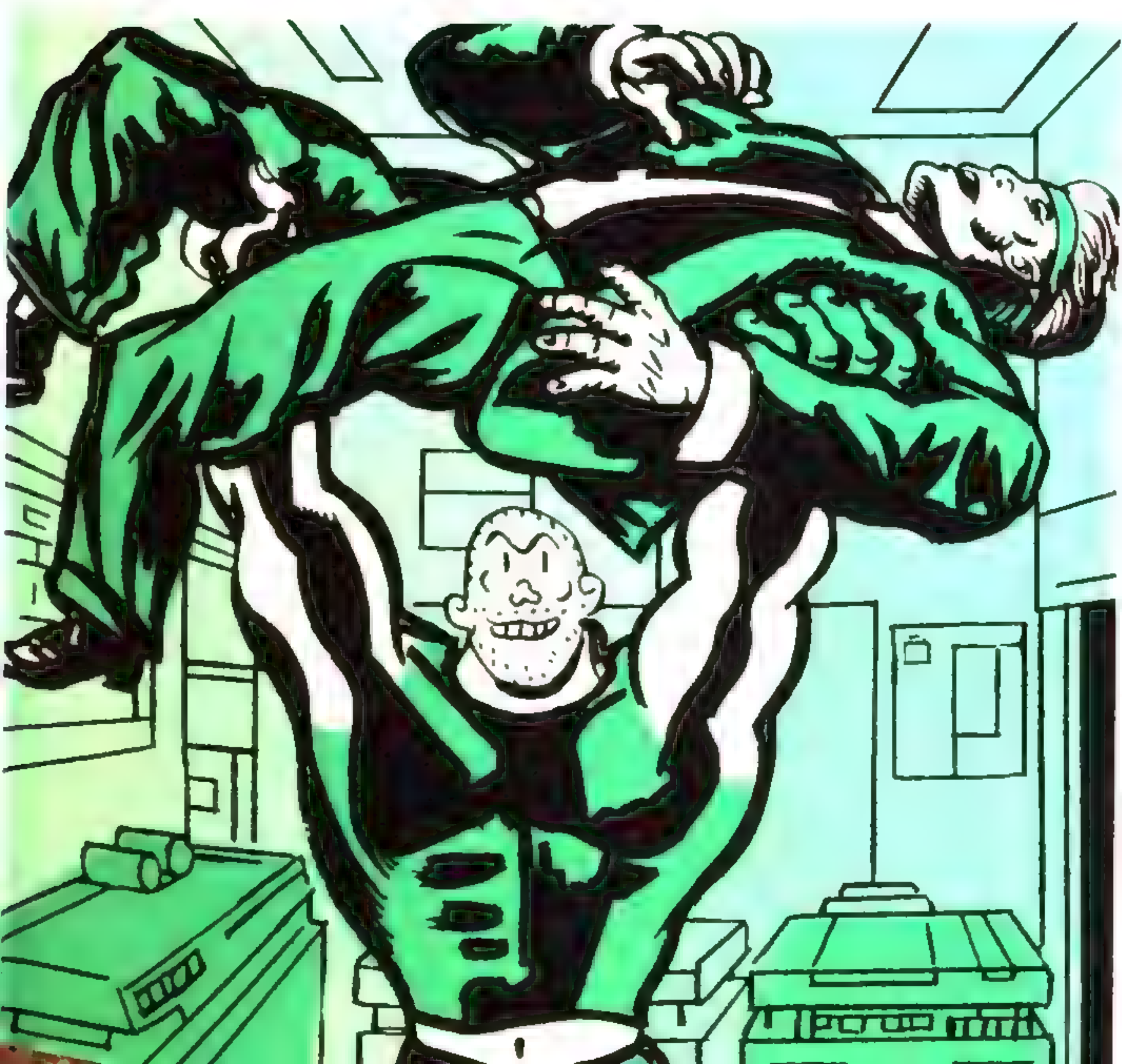
When **Günter** laid eyes on it, he went in as many directions as a drunken centipede.

Imagine: a robot dog vacuum!

What a product. And what a forceful treatment of design elements to create the most compelling possible environment for the motivating components of the message.

What was human life compared to that? I almost felt sorry for **Günter**.

Almost. But I had no time for sentiment, anyway. I had a fight on my hands.



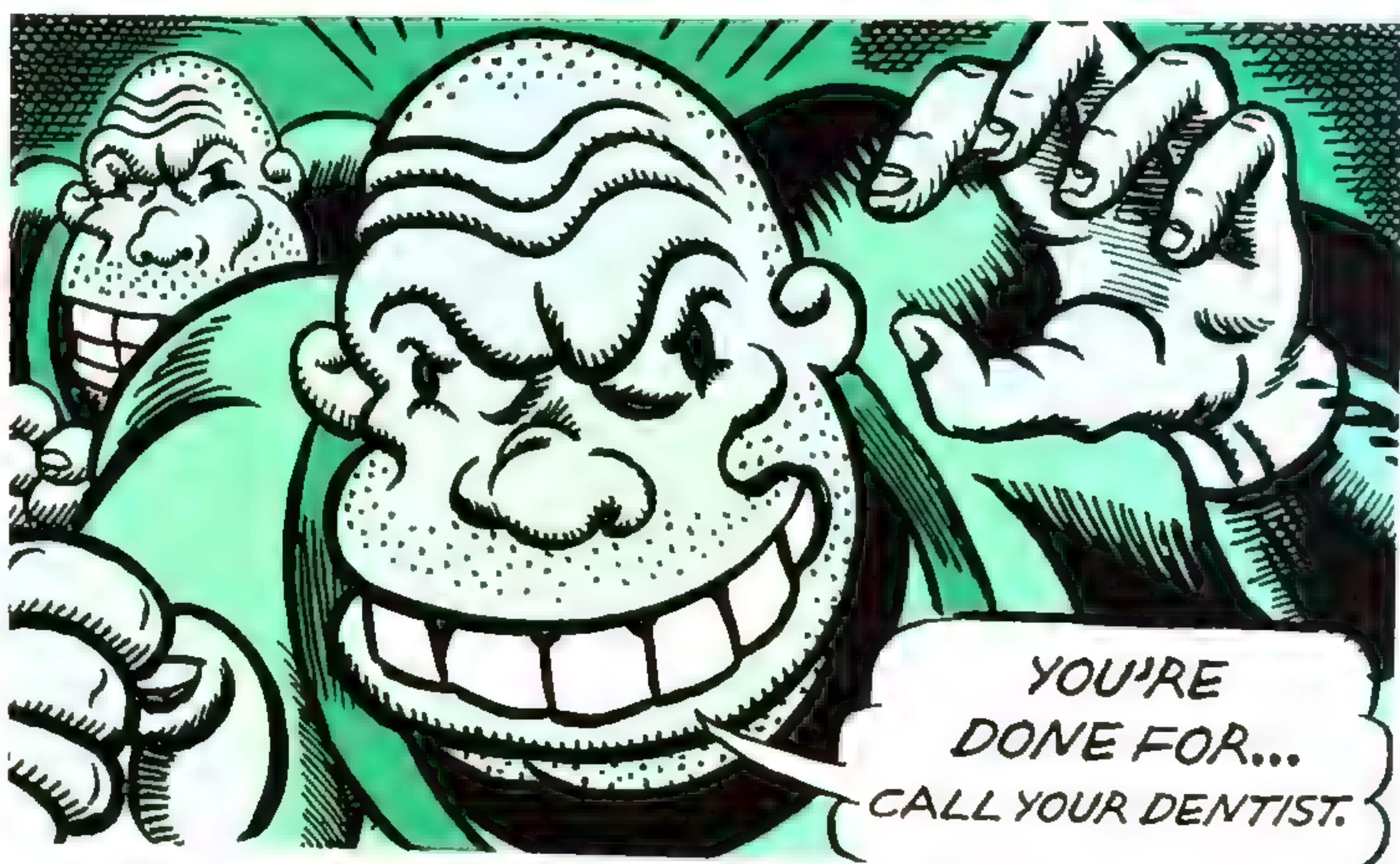
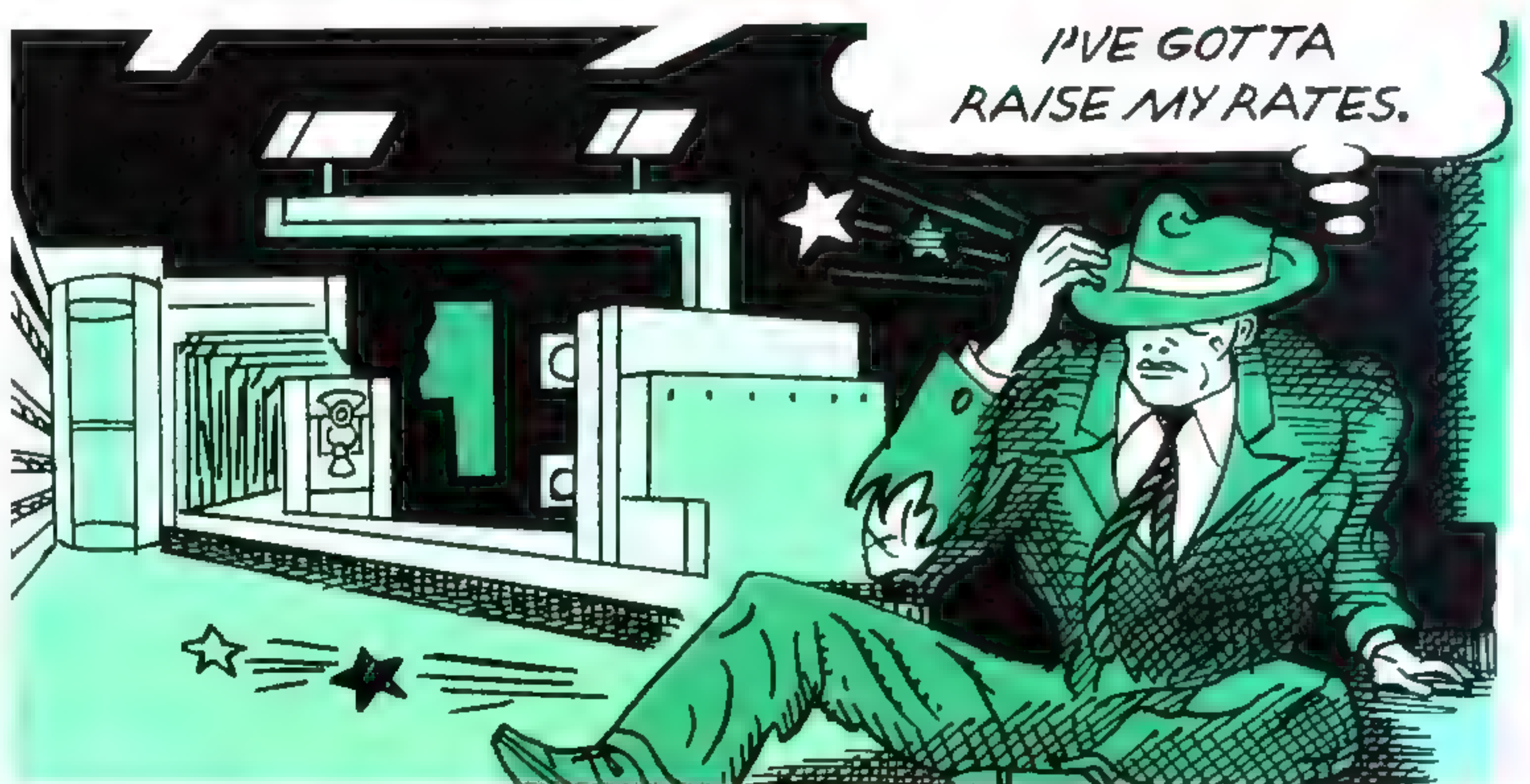
We battled brutally.

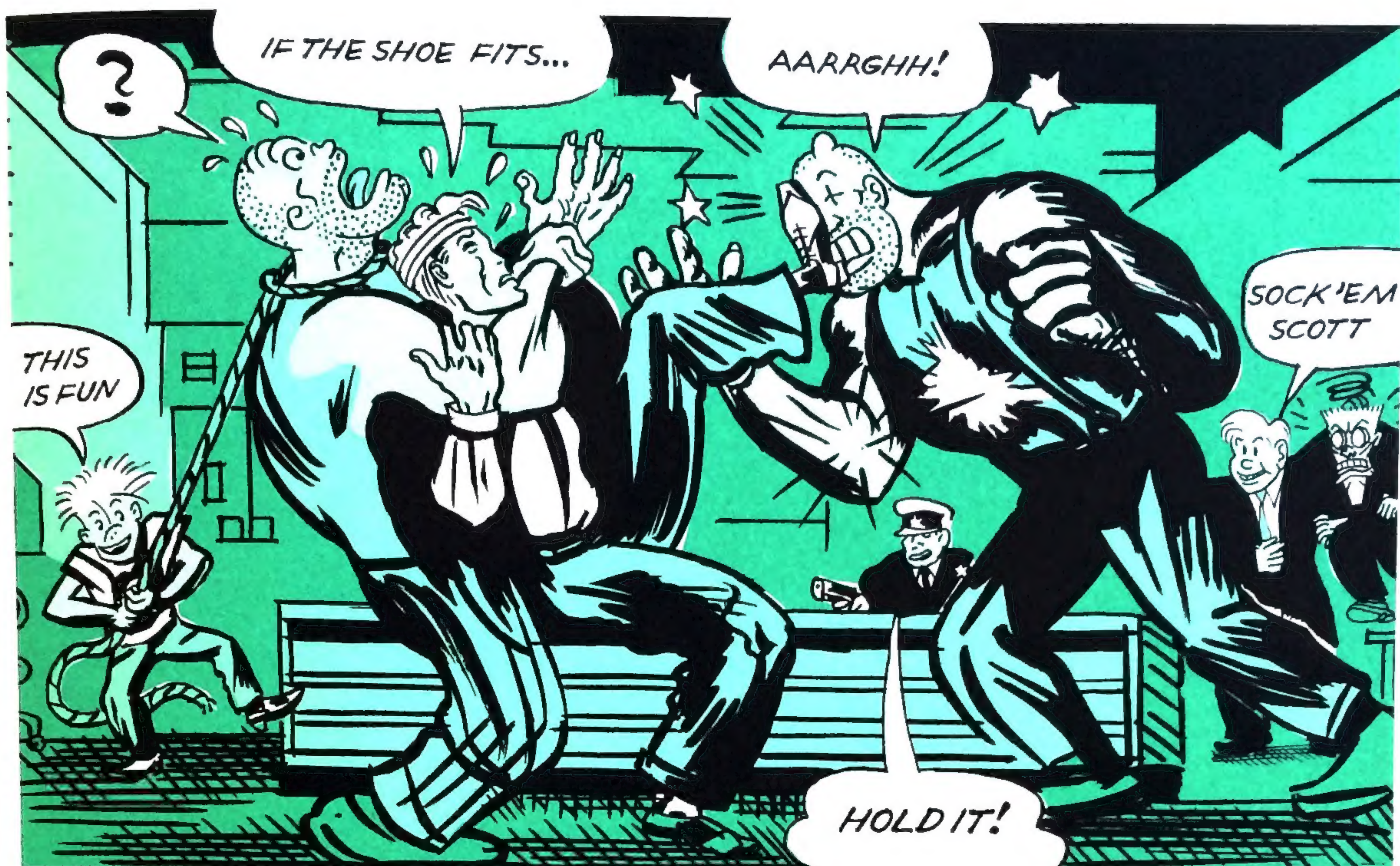
Past state-of-the-art computer typesetters with ultra-high resolution lenses—

Among the Andresen type library, the largest in Southern California, with more than 5000 available faces—

Behind the confidential notebook which held the home phone numbers and personal aesthetic preferences of all the art directors who work with Andresen.

(It was a good thing we were at Melrose; at Sixth Street, the Express Stats division of Andresen gives film, prints, color keys, int's, veloxes graphic effects and photo distortions the same quality as Andresen typographic work. That would have been some mess.)





I was getting the best of them when **Freddy, Stanley** and an alert cop named **Rockwell Light** burst in to lend me a hand.

Quicker than a client can say do it again I think, we had the whole gang.



And the ad?

It had been safe—and set all along. The masterpiece was already on its way to where it belonged.

Stanley Morison kept the account.

Windsor Trump saw his agency win the prestigious Prix du Pretense for the ad.

Günter and his bums are servicing the license plate account at the Federal Correctional Center for Plagiarizers in Paris, Kentucky.



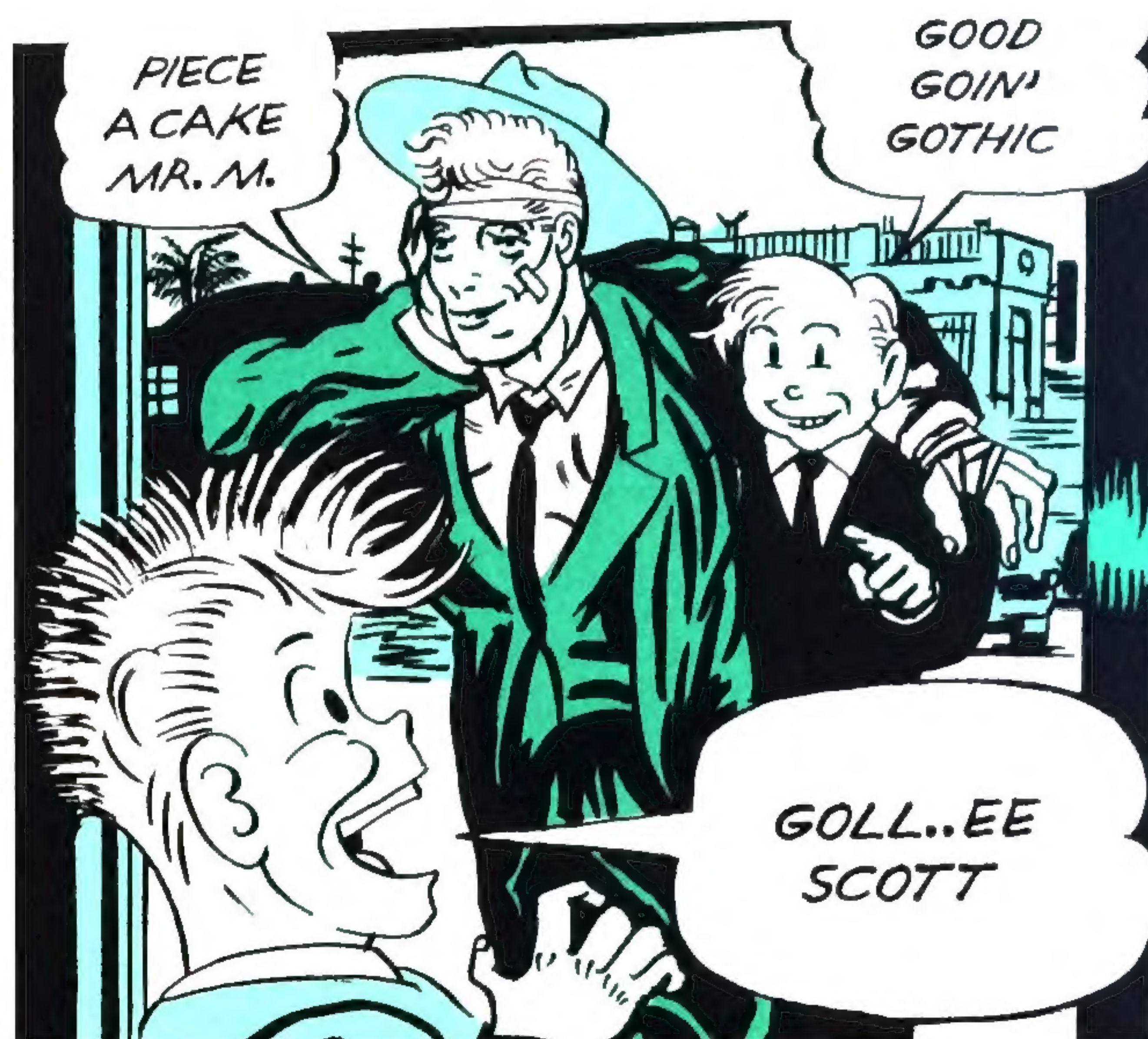
I never saw **Aurora** again.

Me?

You always heal. Sometimes it takes a little longer than others. But I've got my memories. Plus, I keep busy. You might even have seen me on TV, selling robot dog vacuums between Bonanza re-runs.

Buy one, or I'll break your face.

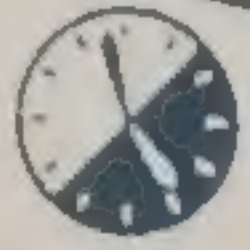
And have a nice day.





ANDRESEN TYPOGRAPHICS

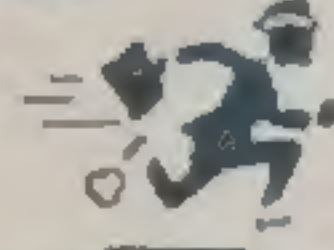
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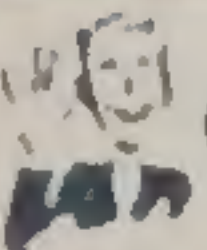


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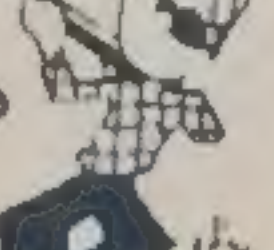
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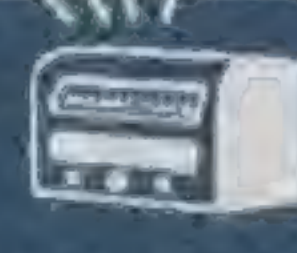
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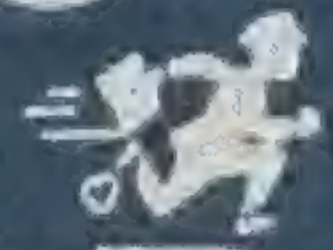
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24 hours a day



Radio dispatched cars



Fast turnaround time



High Quality

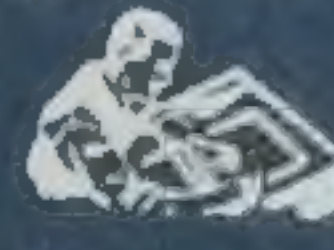
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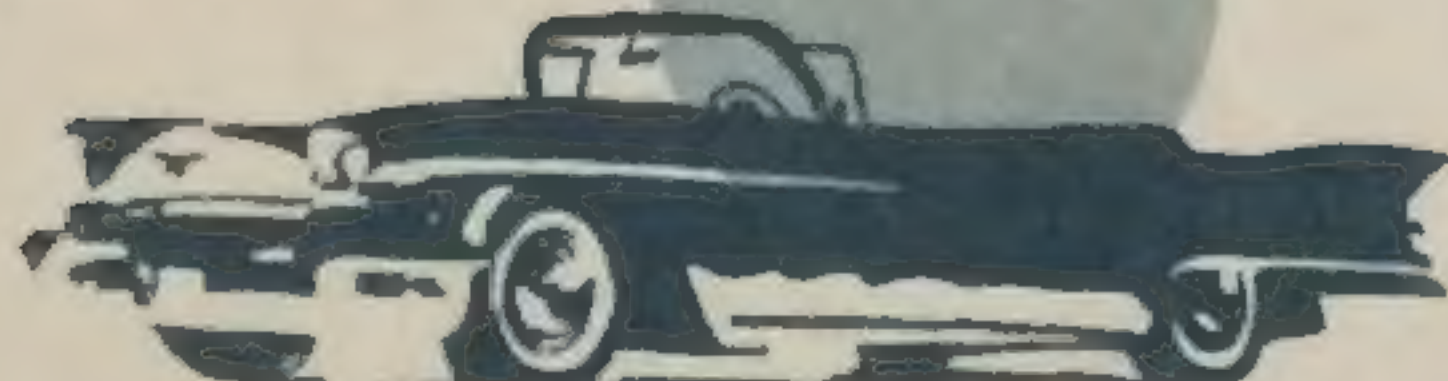
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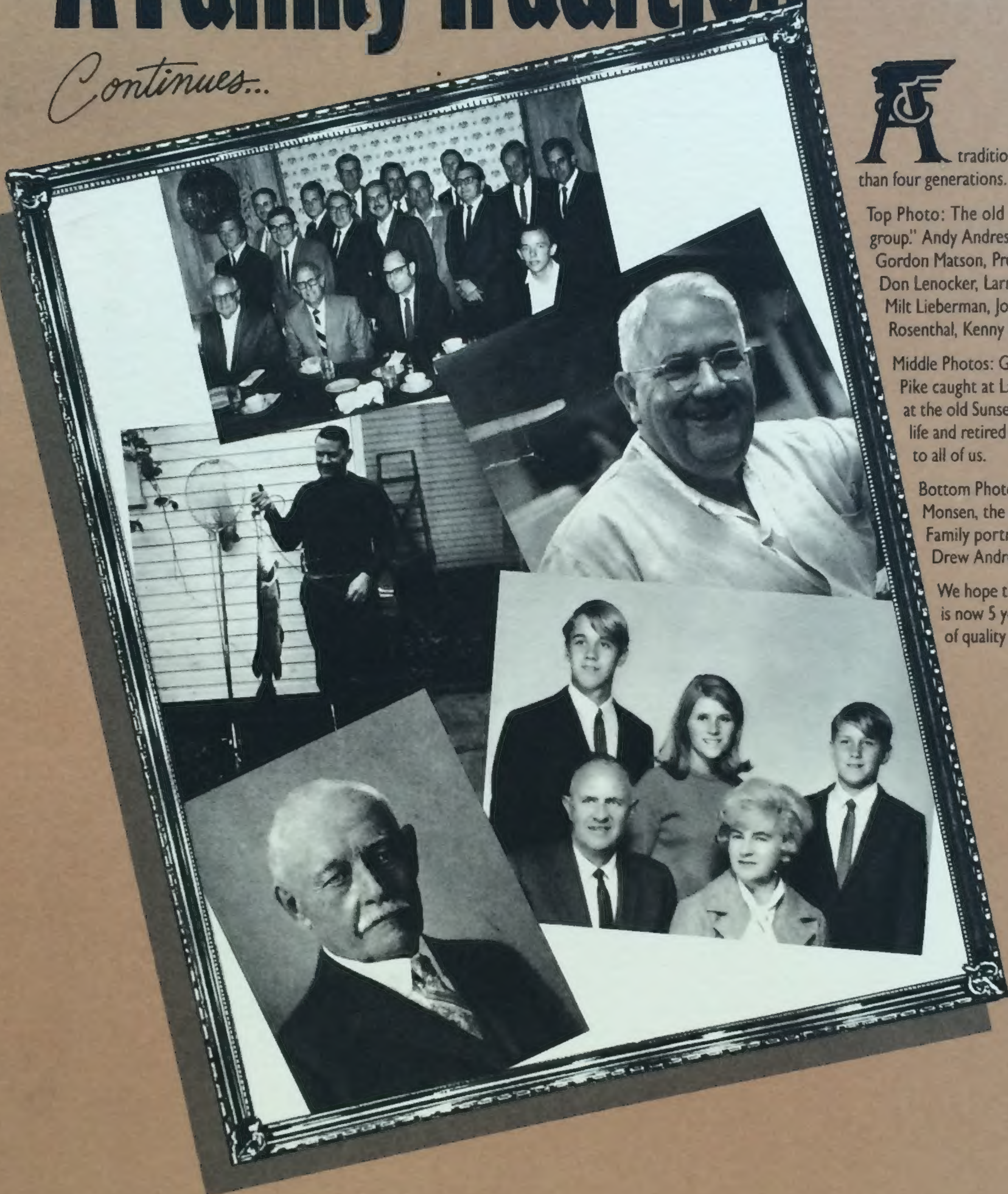
A tradition of typography that goes back more than four generations.

Top Photo: The old "trade compositors and typographers group." Andy Andresen as current President, Dave Parker, Gordon Matson, Prett Boyles, Vern Simpson, Kenny Ehlers, Don Lenocker, Larry Dee, Mr. Rodgers, Herb Sorenstein, Milt Lieberman, Joe Biederman, Andy Andresen, Hersch Rosenthal, Kenny Ehlers, Jr.

Middle Photos: Grampa Andy showing off a large northern Pike caught at Lake Ripley in Wisconsin; Grampa working at the old Sunset shop. Worked as a typographer all his life and retired at 80 years young. He was an inspiration to all of us.

Bottom Photos: Our Great Grandfather, Thormod Monsen, the man who started all of this in 1880; Family portrait of Andy, Gerry, Bill, Andrea, and Drew Andresen.

We hope that Andrew Logan Andresen, III, who is now 5 years old, will carry on the tradition of quality and excellence in typography.



GRIPPING
TYPOS

CONCEIVED + DESIGNED BY CLIVE PIERCY + ROD DYER, DYER/KAHN, INC; ILLUSTRATION BY GARY PANTER;
COPY WRITTEN BY DAVID LEES; TYPE SET IN BERTHOLD BERNARD GOTHIC LIGHT, BERTHOLD GARAMOND
BOLD CONDENSED, GILL SANS BOLD EXTRA CONDENSED AND PANTER CASUAL.

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NEW FACE